

TH. BÖHM

Compositions pour Flûte

- Op. 6. Divertissement sur un air de *Carafa*.
Avec accomp. de Piano
- „ 13. Divertissement sur Alma-Lied avec
acc. d'Orchestre
- „ 20. Variations sur un air tyrolien.
Avec accomp. de Piano
Orchestre
- „ 21. Fantaisie sur un thème de *Beethoven*
(Sehnsuchtswalzer).
Avec accomp. de Piano
Orchestre
- „ 22. Variations brillantes sur l'air allemand
„Du, du liegst mir im Herzen“.
Avec accomp. de Piano
Orchestre
- „ 23. Fantaisie sur des thèmes suisses.
Avec accomp. de Piano
Orchestre
- „ 24. Fantaisie sur des thèmes suisses.
Avec accomp. de Piano
Orchestre
- „ 25. Fantaisie sur des airs écossais.
Avec accomp. de Piano
Orchestre
- „ 26. 24 Caprices-Etudes pour Flûte seule.
complet
Suite I Suite II
Souvenir des Alpes, 6 Morceaux de
salon, avec accomp. de Piano:
- „ 27. Nr. 1. Andante cantabile . . .

Souvenir des Alpes, 6 Morceaux:

- Op. 28. Nr. 2 Rondo-Allegro
- „ 29. „ 3 Andantino, Romance
- „ 30. „ 4 Rondo-Allegretto
- „ 31. „ 5 Andante pastorale
- „ 32. „ 6 Rondo-Ländler
- „ 33. Andante, avec accomp. de Piano
- „ 34. A la Tarantella, avec acc. de Piano
- „ 35. Larghetto, avec accomp. de Piano
- „ 36. Rondo à la Mazurka avec accomp.
de Piano
- „ 37. 24. Etudes, avec accomp. de Piano.

En 4 Suites. Suite I
„ II
„ III
„ IV

Les mêmes pour Flûte seule. En 2 Suites.
Suite I
„ II

- Op. 46. Andante aus der Serenade Op. 25
von *Beethoven*, mit Pianofortebegl.
- „ 47. Elegie.

Mit Pianofortebegleitung
Orchesterbegleitung

Andante de *Mozart*, transcrit, avec accomp.
de Piano

Adagio aus dem Quintett für Clarinette von
Mozart, arr. mit Pianoforte

B. SCHOTT'S SÖHNE
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VARIATIONS

sur un
AIR ALLEMAND

TH. BOEHM OP. 22.

FLUTE.

Larghetto.

PIANO.



SOLO.

dol.



fz *p* *mf*

Legato. p *pp*

f *pp* *trem.*

Cadenza. *p* *pp* *mf* *ff*

The musical score is written for a single melodic instrument (likely violin or flute) and a piano. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into several systems. The first system features a melodic line with a forte (*fz*) dynamic and a piano accompaniment marked *Legato. p*. The second system continues the melodic line with a *pp* dynamic and includes a tremolo section marked *f pp trem.*. The third system shows the melodic line with a *p* dynamic and the piano accompaniment with a *f* dynamic. The fourth system is a *Cadenza.* section, marked *p* and *pp*, followed by a section marked *mf* and *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

5806

First system of musical notation, measures 1-8. The key signature is three sharps (F#, C#, G#). The music is written for piano with a grand staff. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano).

Var: II.

Second system of musical notation, measures 9-16. This system is marked "Var: II." and features a change in tempo and meter to 3/8. The right hand continues with a rapid, flowing melody, while the left hand plays a simpler accompaniment of eighth notes. Dynamic markings include *p* (piano) and *pp* (pianissimo).

Third system of musical notation, measures 17-24. The tempo and meter return to the original 2/4. The right hand continues with a rapid, flowing melody, while the left hand plays a simpler accompaniment of eighth notes. Dynamic markings include *p* (piano).

Fourth system of musical notation, measures 25-32. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano).

Fifth system of musical notation, measures 33-40. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano).

This musical score is for a piano piece, likely in the key of D major (indicated by two sharps) and 3/8 time. The main melody is written in a single staff, while the piano accompaniment is in grand staff (treble and bass clefs). The score includes dynamic markings such as *p* (piano), *sp* (sforzando), *pp* (pianissimo), *fz* (forzando), *mf* (mezzo-forte), and *f* (forte). The variation section, labeled "Var. III.", features a more complex piano accompaniment with chords and arpeggios. The score concludes with a final cadence.

Var. III.

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a due voci.

Var. IV.

The musical score for Variation IV is written for piano and violin. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piano part is in the lower register, featuring a steady eighth-note accompaniment with occasional chords and rests. The violin part is in the upper register, featuring rapid sixteenth-note passages and dynamic markings. The score is divided into two systems, each with a piano part on the left and a violin part on the right. The first system includes dynamic markings such as *f*, *p*, *pp*, and *mf*. The second system includes dynamic markings such as *dim.*, *mf*, *p*, and *ff*. The score concludes with a double bar line and a repeat sign.

dolce.

Andante molto espressivo.

p

mf

p

f

pp *rallent.* *dolce* *mf*

p *mf*

pp

This musical score is for a piano and violin duo, spanning page 9. The score is written in 3/4 time and consists of six systems of music. The piano part is written in the lower staves, and the violin part is in the upper staves. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score also includes performance instructions such as *calando* (decelerando) and *sonore* (sonorous). The first system begins with a *pp* marking and a *fz* (forzando) marking. The second system features a *p* (piano) marking and a *mf* (mezzo-forte) marking. The third system includes a *p* marking and a *calando* instruction. The fourth system starts with a *mf* marking and a *sonore* instruction. The fifth system begins with a *pp* marking and a *ff* marking. The sixth system concludes with a *pp* marking and a *ff* marking.

pp *fz* *p* *mf* *p* *calando* *mf* *sonore* *pp* *ff* *pp*

mf

Allegretto.

pp

mf

p

mf

f

mf

The musical score is written for piano and consists of five systems. Each system has a single melodic line in the treble clef and a two-part accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Allegretto.' The dynamics are marked as follows: *mf* (mezzo-forte) at the beginning of the first system, *pp* (pianissimo) at the beginning of the second system, *mf* at the beginning of the third system, *p* (piano) at the beginning of the fourth system, and *mf* at the beginning of the fifth system. The melody is characterized by rapid sixteenth-note passages, often with slurs and ties. The accompaniment consists of chords and single notes, providing a steady harmonic foundation. The piece concludes with a final flourish in the melody.

First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *mf*. The lower staff (bass clef) provides harmonic support with chords and eighth notes, marked *p*.

Second system of musical notation. The upper staff continues the melodic line, marked *f* *bravuroso* at the end. The lower staff continues the harmonic accompaniment.

Third system of musical notation. The upper staff features a rapid, dense melodic passage marked *f*. The lower staff has a more rhythmic accompaniment, marked *F*.

Fourth system of musical notation. The upper staff continues the rapid melodic passage, marked *f*. The lower staff features a rhythmic accompaniment, marked *F* and *FF* towards the end.

Flöten=Musik — Musique pour Flûte

l = leicht *m* = mittel *s* = schwer *ss* = sehr schwer
facile moyenne force difficile très difficile

Flöte solo — Flûte seule

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Flöte und Klavier — Flûte et Piano

Original-Kompositionen — Compositions originales

<i>m</i> Böhm, Souvenir des Alpes, 6 Morceaux de Salon:	
No. 1 Andante cantabile, op. 27 1.—	
2 Rondo Allegro, op. 28 1.—	
3 Andantino Romance, op. 29 1.—	
4 Rondo Allegretto, op. 30 1.—	
5 Andante pastorale, op. 31 1.—	
6 Rondo, Ländler, op. 32 1.—	
<i>m</i> — op. 33 Andante (H—Si) 1.—	
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<i>s</i> — op. 104 Concertino (As—La b) 2.—	
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<i>s</i> — op. 117 Primavera 1.50	
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<i>l</i> — No. 6 Ball-Erinnerung, Humoreske 1.50	

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<i>s</i> — op. 2 Carnaval de Venise 1.80	
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<i>l</i> Terschak, op. 9 Chansons sans paroles, 2 H. — 2 cah. à 1.20	
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<i>m</i> — op. 14 Grande Valse de Concert 2.—	
<i>l</i> — op. 86 Fleurs de Alpes, 12 Transcriptionen, 2 Hefte — 2 cahiers à 1.50	
<i>m</i> — op. 168 Sonate (D — Ré) 3.—	
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<i>m</i> — op. 91 9 ^{me} grand Solo (Es — Mi b) 2.—	

2 Flöten und Klavier — 2 Flûtes et Piano

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<i>m</i> Reichert, op. 9 Carnaval de Venise, Duo brillant . 2.—	
<i>m</i> Terschak, op. 70 12 Duos progress. pour 2 Flûtes . 2.—	
<i>s</i> Tulou, op. 83 Grand Solo 2.50	

3 Flöten und Klavier — 3 Flûtes et Piano

<i>m</i> Reichert, op. 13 Plaisanterie musicale sur trois airs allemande 3.—	
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